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American School  
of Classical Studies  
at Athens

TERRA-COTTA RELIEFS FROM THE ARGIVE  
HERAEUM

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[PLATES I, II]

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THE terra-cotta reliefs, of which a preliminary publication is here given, form a portion of the interesting finds among the objects of the lesser arts which the Argive Heraeum has yielded. These excavations, as will be remembered, were carried on by the American School of Classical Studies at Athens from the year 1892 to the close of the year 1895, the funds for the purpose having been contributed chiefly by the Archaeological Institute of America.

The greater number of these reliefs were found during the first season in 1892, in what we termed the 'black layer' below the foundation walls of the second temple. Though we are not justified in saying that this black layer ran continuously round the foundations of the whole temple, earth of this consistency, containing objects of the same character, was found at so many points in the filling for the second temple that a certain degree of continuity may be assumed. Still, at times, the black earth was found in greater thickness and the objects in greater profusion; so that we were led to use the term 'pockets.' Other specimens were discovered, chiefly on the south and south-west slopes, in the third layer of earth which had been massed as filling for the second temple; so that on the whole, the provenience of all these objects may be designated as the filling below the second temple. The chronology of all objects found in this filling would thus be fixed in the one direction as being prior to the year 423 B.C. The other limit cannot be

determined in the same way by the conditions of excavation ; especially as objects manifestly belonging to widely different periods were found together in this filling. We may, however, anticipate and mention one fact which will necessitate fuller exploration on some future occasion, namely, that none of these terra-cottas was found on the same level as the Mycenaean walls erected on the bed-rock below the filling. Further points, in so far as they can now be determined, will be noted, as we examine each individual fragment.

The terra-cotta reliefs will be considered in two groups : first, those that ornamented flat objects of terra-cotta—plaques, tiles, *pinakes*, bricks, etc. ; and, secondly, those that evidently formed parts of terra-cotta vessels or vases decorated in relief. We shall in this article confine our study to the former group.

These plaques are ten<sup>1</sup> in number ; they are all, with the exception of Nos. 9 and 10, in a more or less fragmentary condition.

1. Winged figure to right, legs in profile, head and body *en face*. Upper left corner missing.

Length, 0.14 m. ; width, 0.085 m. ; thickness, 0.008 m. Found on the Second Temple Terrace.

2-4. Rectangular reliefs, bordered by incuse circles, the centres of which are raised, enclosing two square fields. In each field a winged figure running or flying to left.

2. Length, 0.07 m. ; width, 0.085 m. ; thickness, 0.026 m.

3. Length, 0.10 m. ; width, 0.085 m. ; thickness, 0.027 m.

4. Length, 0.117 m. ; width, 0.073 m. ; thickness, 0.023 m.

All these were found in or back of the South Stoa.

5. Form similar to No. 2, rectangular field. Two men facing each other with uplifted arms.

Length, 0.096 m. ; width, 0.086 m. ; thickness, 0.031 m. Second Temple Terrace.

6. Part of rectangular relief, representing bearded man in a chariot, driving a quadriga.

Length, 0.085 m. ; width, 0.087 m. ; thickness, nearly 0.01 m.

7. Fragment with similar subject, only one horse, much smaller and less well preserved.

Length, 0.069 m. ; width, 0.043 m. ; thickness, 0.01 m. Both Nos. 6 and 7 from Second Temple Terrace.

<sup>1</sup> An eleventh fragment, similar in form to No. 2, but with only a foot showing in the field, was too much mutilated to be published.

8 *a* and *b*. Two fragments from same relief. Incuse circles as in No. 2, bordering square fields. Also rosette with eight leaves.

*a*. Fore part of Centaur to right, holding a branch. In field rosettes formed of four leaves and four diamonds alternating.

Length, 0.091 m.; width, 0.079 m.; thickness, 0.018 m.

*b*. Lower portion of kneeling figure to left.

Length, 0.067 m.; width, 0.056 m.; thickness, 0.02 m. Found back of South Stoa.

9. Small square relief, well preserved. Above an extension pierced by a hole. In field lion to right.

Length, 0.05 m.; width, 0.045 m.; thickness, 0.014 m. From east of Chambers on Second Temple Terrace.

10. Small rectangular relief. Two women in a chariot to right, driving a quadriga. Upper part pierced by a hole.

Length, 0.054 m.; height, 0.046 m.; thickness, 0.01 m. Probably found back of the South Stoa.

All these plaques, with the exception of No. 8, are made of a fine reddish clay. No. 8, however, is made of a very coarse greenish-yellow clay, in which small stones are visible.

The question what purpose these plaques served is not easily determined. There are two classes of ancient metal relief-work: *repoussé*, or beaten work, and pressed, or stamped work. The stamped work, especially in soft and thin gold, was evidently made from a mould<sup>1</sup> upon which the thin metal was pressed. The use of so brittle a material as clay, however hard the baking may have made it, and however thick such brick-like plaques as Nos. 2, 3, 4, and 5 may be, would be strange. Still it is not impossible that the examples just mentioned may have served that purpose. All these reliefs are influenced to some degree by the style suggested by metal work. It is not impossible that they may have served as 'backing' for a thin coating of metal. But this is not likely, because for this the same objection of the softness and brittleness of the material might be adduced. Moreover, there is no trace whatever on their surface that such a covering existed. And, considering the peculiar adhesive effect the oxydization of bronze exerts on extraneous objects (many vases being found at the Heraeum

<sup>1</sup> See a good instance of this in the bronze mould in the Ashmolean Museum, Oxford, published by H. Stuart Jones, *J.H.S.* 1896, p. 323.

to which bronze objects were stuck fast), it is inconceivable that no traces of such a covering should have been found. A specimen of a mould in terra-cotta was found at the Heraeum, 0.11 m. in length, 0.7 m. in width, and about 0.01 m. in thickness, flat on one side and curved on the other. In the flat side were several holes of varying shapes, sunk to a depth of several millimetres. A cast taken from this mould showed a series of objects, one of which undoubtedly represented a mollusc, the *murex*, or purple shell, so common on Mycenaean vases. The artist has made the common mistake in representing this shell sinistral instead of dextral, he has also made the anterior canal too wide. Whether the others represent nuts, fruit, seeds of various shapes, we cannot decide. The nearest analogies to such a mould are found in Naucratis, the so-called 'cake-stamps' (*Naukratis*, I, p. 45, pl. 29), which are clearly of a very late date. Mr. Cecil Smith informs us that there are in the British Museum, thus far unpublished, stamps of a similar shape to ours, but none with the same subject. The presence of the *murex* might point to a somewhat early date for one mould, but there is no further clue to the date.

That all these plaques are *ex votos* is the only natural explanation of their existence at the Heraeum. Nos. 9 and 10 certainly serve that purpose, as the holes in their upper parts for hanging them up show, and Nos. 1, 6, and 7 can hardly be anything else.

The technical method seems to have been the same in all, namely that the clay was stamped while soft, and afterwards fired. Nos. 8 and 9 present the peculiarity of being treated with a sharp knife after firing, in order to express details and to emphasize lines; this is apparent from the knife-marks on the surface of the clay, and from the fact that in several places the outlines have been trimmed down, leaving a fainter line at the back of the relief.

**No. 1.** This relief is especially interesting in that while, as we shall see, it manifests Hellenic elements, it has traces of Oriental influence more strongly marked than the others.

The subject represented is, at first sight, quite simple. It is a nude, winged figure. The upper part of the body, as well as the head, is in full face, while the lower part from the waist downwards is in profile. This want of unity in composition is the rule with reliefs, as well as figures in the round, of this early period. Such inconsistency in attitude, by a curious effect of conventionalism, survived long after the artists had advanced beyond this point of archaic awkwardness. Ceramic art is a case in point, since not till after the Persian wars was this conventionality abandoned, and instances in sculpture are too numerous to mention.

The head is surrounded by a mass of hair, which falls down to the shoulder on both sides in a heavy, ribbed mass, while over the forehead it lies in waves. On the left eye is a slight indentation which at first sight seems like an iris, but which on a careful examination proves to be merely an indentation in the clay, no such hole being apparent in the other eye. The nose is flat and the mouth hard and straight, a slight effort being made to model the lips and chin. The scheme of the hair is strikingly like that of the Melian or Tenean Apollos.

The wings present this peculiarity that they grow directly from the breast, in front of the shoulders, which they entirely conceal. The arms are comparatively thin, a result, perhaps, of the difficulty the artist found in dealing with several different planes, the arms being drawn behind the wings.

Whether the figure is male or female is difficult to decide, but it is more probably the former. When it is carefully examined the traces of a very short wavy chiton can be discovered, at a slight distance below the waist. Female figures in archaic art are never represented, as far as we know, in a chiton of such shortness. Though there are many points of difference, a comparison of this plaque with the bronze relief from the Acropolis<sup>1</sup> induces us to believe that our figure is male.

The thighs are large in proportion to the body, with careful modelling of the muscles, especially about the knee. The

<sup>1</sup> *J.H.S.* 1893, p. 259, fig. 26.

nates are small in proportion to the thighs, a peculiarity seen also on the Selinus Metope of Heracles and the Cercopes. The legs from the knee downwards are extremely thin, similar to those of the Tenean Apollo. In fact, our relief seems to afford a mixture of the exaggerated muscularity of the Selinus Metope and the slimness of the Tenean Apollo.

The attitude of the figure is not necessarily that of one walking, but is due rather to the inability of the artist to represent the legs and feet from the front. What the hands hold is distinctly not a wreath, but a conventionalized flower or branch. This forms part of the action itself, since each hand holds an end of the ornament, and it thus becomes a sort of *contaminatio* of a plant and scroll ornamenting the background, introduced at the same time into the action of the figure itself. This action is, in reality, a reminiscence of the well-known 'Thierbändiges-schema,'<sup>1</sup> of which the Persian Artemis,<sup>2</sup> falsely so called, is a good example. The winged figure in this connection was one of the types adopted by the Greeks and was remodelled to suit their own peculiar needs, since, though the Hellenic character of the Persian Artemis is now established, no one denies that the original type was a foreign importation. The addition of the wings seems to be a feature of the later archaic art,<sup>3</sup> since they are certainly unknown as attributes of the human figure in Mycenaean or geometric art, nor do we find them on the 'Island Stones.'

The mythological significance of the relief, if such it has, is not clear to us. We can only say that it is a winged figure treated in an ornamental manner. We use the term 'ornamental' advisedly, with a more literal signification than is generally given; for one of the most peculiar and striking features of this representation is the action of the figure. The winged 'genius' is holding in both hands a mere ornament, a decorative design,

<sup>1</sup> V. Curtius, *Gesammelte Abhandlungen*, II, pp. 110 ff. 'Wappengebrauch und Wappenstil im Alterthum.'

<sup>2</sup> Studniczka, *Kyrene*, p. 155.

<sup>3</sup> Milchhoefer, *Anfänge der Kunst*, p. 86; Tsountas, 'Εφ. 'Αρχ. 1891, pp. 34 f. Cf. Langbehn, *Flügelfiguren*, etc.

which certainly is no implement of use, nor has it any special significance. But the use made of it here is quite distinctive and original. It is as if the decorative feeling of the modeller of the plaque had been so strong that it obtruded itself into his representation of a human figure, becoming an integral part of the attitude and action, at the expense of the logic of representation, as far as the human figure itself is concerned. This introduction of the ornament seems to point to two customs in the decoration or framing of scenes and representations of figures on vases, bronzes, terra-cottas, etc.; namely, the continuous scroll or other ornament bordering these scenes, as with a frame, and the introduction of ornaments into the field or background, which the Germans have called 'Füllornamente.' Such framing bands and 'Füllornamente' are the composite motives which appear to have led the artist to introduce this new form of ornament into the field of this relief.

We have had occasion to cite the 'Persian Artemis' as an analogy to our figure. A direct repetition of the motive of our plaque may be found on a bronze plaque from Dodona,<sup>1</sup> but of a manifestly later date. Here, however, the ornament has been treated in a precisely similar fashion, the ends of the scroll being held in each hand. In spite of the lateness of the Dodona plaque a quasi-Oriental influence may easily be detected. A similar position of hands may be noticed on the Euphorbus plate.<sup>2</sup>

An almost exact duplicate of our figure may be found on the gold *Hormus* from Camirus.<sup>3</sup> Though the centaur, with whom our figure invites comparison, has no wings, the most striking similarity of style is noticeable when we compare the two. The treatment of the hair, body, nates, and legs is identical. The wings are supplied by the Artemis on the same jewel, and, moreover, present the same peculiarity we have commented on before, namely, that they grow directly from the

<sup>1</sup> Carapanos, *Dodona*, pl. xviii, fig. 3.

<sup>2</sup> Salzmänn, *Necropole de Kameiros*, pl. 53; cf. also pl. 26.

<sup>3</sup> *Ibid.* pl. 1.



breast, concealing the upper part of the arm and shoulder. Our figure, in fact, might almost be composed out of a combination of the centaur and the Artemis on the *hormus*. This jewel, which is certainly Rhodian work, exhibits more than any other work known to us so marked a similarity of style and technique with our plaque, that for the present we shall content ourselves with merely pointing out this similarity as possibly indicating some very close connection between them. More than this we do not venture to say, since it has not yet been determined whether Rhodians were influenced by Argives, or *vice versa*. It may well be the case that the Rhodian types are derived from Argos, since Camirus, according to legend, was a colony of Argos, founded by the Heraclid Tlepolemus,<sup>1</sup> and was counted as one of the towns of the Doric Hexapolis. The presence, also, of the Argive alphabet in Rhodes is well known. (Cf. the Argive *lambda* on the Euphorbus plate.) As a last comparison we might mention a relief somewhat similar in style, but probably earlier, found at Aegina.<sup>2</sup> This relief exhibits the greatest similarity in the treatment of the hair. That it is Peloponnesian and not Aeginetan seems fairly evident.

In summing up, we may say that, while our plaque exhibits Hellenic features, especially in the modelling of the figure, the spirit of the composition and the introduction of the wings are distinctly of Oriental origin. Moreover, we find absolutely no Mycenaean or geometrical elements, but those which are characteristic of the early Corinthian vases. We are forced, however, to assign our relief to a slightly later date than those vases which exhibit this 'Thierbändiges-schema,' since the conventional and decorative treatment of the ornament of our plaque, admittedly without a meaning, is certainly later than this *schema*, not earlier. Therefore we may assign it approximately to the beginning of the seventh century B.C. Even in the best period of Greek art such a decorative solecism may be met with, as, for instance, in the beautiful red-figured

<sup>1</sup> Diod. IV, 58 ; V, 57 ; Pind. *Ol.* vii.

<sup>2</sup> Stais, 'Ep. 'Aρχ. 1895, p. 263, pl. 12.

vase of astragalus shape, signed *Συρίσκος ἐποίησε*, in the Papa Giulio Museum at Rome.

**Nos. 2-5.** These are all of similar technique and evidently contemporaneous. Fragmentary as they are, we have still enough to show that their dimensions were from 0.10 to 0.12 m. long and 0.7 to 0.9 m. wide. Of all our reliefs, these show the metal influence in a most marked manner, the incuse circles being probably an imitation of the nail heads used to fasten bronze sheathing to wood, while the division into fields, as well as technique, finds its parallel in the series of bronze reliefs from Olympia,<sup>1</sup> Dodona,<sup>2</sup> the Acropolis,<sup>3</sup> and the temple of the Ptoan Apollo.<sup>4</sup> The subject of the reliefs Nos. 2-4 is the same: two winged figures moving rapidly to the left in the usual 'knie-lauf schema.'<sup>5</sup> What the objects are they hold in their hands cannot be determined with certainty; that in the right hand is paralleled by a similar object in the hands of the figures on the terra-cotta reliefs from Sicily<sup>6</sup> of later style. Kekulé, however, refrains from defining them. That in the left hand resembles an axe. To identify these figures as gorgons seems impossible, and we must be content merely to term them winged daemons. They are similar in style to the reliefs from Olympia,<sup>7</sup> which contains figures called by Furtwängler 'Daimons,' retracting the view he had previously expressed in Roscher's *Lexicon*.<sup>8</sup> It is impossible to tell whether the figures are male or female, though the latter seems more probable considering their similarity to the figures on the relief previously cited, which are certainly female. It may be here

<sup>1</sup> Furtwängler, *Olympia*, IV ('Die Bronzen'), pl. 37, 38.

<sup>2</sup> Carapanos, *Dodona*, pl. 16-18.

<sup>3</sup> *J.H.S.* 1892-93, p. 249 (A. G. Bather). Wolters, *Athen. Mitt.* 1895, p. 473.

<sup>4</sup> *B.C.H.* 1892, p. 348, pl. 10, 11 (Holleaux).

A survey of such reliefs is given by De Ridder in his article 'De Ectypis quibusdam aeneis, quae falso vocantur Aegino-Corinthiaca.'

<sup>5</sup> Curtius, 'Die Knieenden Figuren der Altgriechischen Kunst,' *Winckelmann's Program*, 1870 (*Gesam. Abhand.* II, pp. 116 ff.).

<sup>6</sup> Kekulé, *Terra-Cotten von Sicilien*, pl. 55.

<sup>7</sup> *Olympia*, IV, pl. 39, 699 a, p. 102, no. 1-.

<sup>8</sup> *Ibid.* I, p. 1709, s.v. Gorgonen.

noticed that these figures bear a strong resemblance to the 'Niké of Archermus,' but with the same difference that we shall plainly see when we compare them with gorgons. Such monsters, while generally represented in the 'knielauf schema,'<sup>1</sup> have always the body in profile and head *en face*, and in the case of our figures both head and body are represented in profile. Moreover, our figures are not holding the usual bird or animal. Only one relief in terra-cotta of similar technique, though of different subject, is known to us;<sup>2</sup> it represents the Persian Artemis in profile, holding a bird in each hand. The incuse circles are precisely similar to our reliefs, and a rosette similar to those on No. 8. Though little connection may be assumed between the Persian Artemis and our daemons, we see that this same Oriental influence was at work at the time of their manufacture.

**No. 5.** What the subject of No. 5 represents is extremely doubtful, and several interpretations are open to us. It might be a boxing match, if such be the correct identification of the two Olympia reliefs (*Olympia*, IV, pl. 39, 703, 704 *a*; cf. also Furtwängler, *Bronzefunde*, p. 91), or the similar group on the geometric vase of Copenhagen.<sup>3</sup> A certain similarity may be detected if we compare our relief with a group on the well-known Tripod vase from Tanagra in Berlin.<sup>4</sup> Save that no traces of a wreath can be discovered, the scene on one relief further resembles one of the Ptoan reliefs already cited (*B.C.H.* 1892, pl. xi, 3; No. 45 in De Ridder, *op. cit.*). Again, were it not for the lack of the tripod, a connection might be assumed with the scene on the mould in the Ashmolean Museum we have already referred to. Perhaps we might recognize in it the ἀκροχειρισμός or the preliminaries of the wrestling match. An instance of this may be found on the sarcophagus in Florence,<sup>5</sup> where two cupids are trying to secure the better

<sup>1</sup> Milchhöfer, *op. cit.* p. 86, fig. 56.

<sup>2</sup> Lenormant, *Arch. Zeit.* 1866, p. 258, pl. A.

<sup>3</sup> Furtwängler, *Arch. Zeit.* 1885, p. 137, pl. 8.

<sup>4</sup> Loeschke, *Arch. Zeit.* 1881, pl. 3.

<sup>5</sup> Gerhard, *Ant. Bildw.* pl. 89, also in Baumeister, *Denkmäler*, I, p. 502, fig. 544.

hold on each other's hands. Or perhaps the action of our relief may be only a salutation. More than this we cannot say.

In style there is a closer analogy between this relief and bronze relief work than is the case with Nos. 2, 3, and 4. The treatment of the figures is precisely identical with that of the above-mentioned Ptoan relief, both in the hair and in the build of the bodies. The profiles, too, are similar. Thus the question of dating our plaques becomes much simplified. For, though we cannot say with absolute certainty which of the two is earlier, the fact that they are contemporaneous (at least they would both belong to the same decade) is too evident to be doubted. These bronze reliefs belong approximately to the beginning of the seventh century, which gives us a similar date for our reliefs.

**No. 6.** This design here seems rather more advanced in style. The subject of a charioteer in his chariot was not only common through Egyptian and Assyrian art, but was a favorite theme throughout the whole Mycenaean period, as is shown by the grave-stelae found by Schliemann at Mycenae. We owe the introduction of the quadriga to the Dipylon period, from which certain features of our relief are evidently derived, namely, the connection of the pole to the wagon by a rope or staff extending from the dashboard.<sup>1</sup> The *ἀντιξ* has the usual curved form seen on Egyptian wagons, and the wheels are the common type found on most of the Dipylon chariots. A counterpart of this group may be found on the François vase,<sup>2</sup> the figure of Zeus in his chariot at the marriage procession of Peleus and Thetis. In fact, we are in a position to date this relief between the Dipylon period and the François vase. Its Hellenic origin need not be questioned; there is certainly no trace of Ionic influence.

**No. 7.** The technique of No. 7 is vastly inferior. It has also suffered far more from abrasion. This makes it difficult

<sup>1</sup> Helbig, *Das homer. Epos*, p. 141, note 3, fig. 83. Cf. Furtwängler, *Arch. Zeit.* 1884, p. 108, pl. 8, 4.

<sup>2</sup> *Wiener Vorlegeblätter*, 1888, pl. 2-4.

to decide whether one or two persons are represented in the chariot, though more probably one is. Doubt also exists as to whether the charioteer is holding the reins or is in the act of shooting an arrow, and from the curious position of the body with regard to the chariot, a certain similarity may be deduced with the marble relief<sup>1</sup> from the Acropolis of the figure mounting a chariot. At all events, the chariot shows the same influence as No. 6. Its chief peculiarity lies in the fact that but one horse is represented; which fact must be assigned to the incompetence of the artist, since never, in Greek art, does a chariot of this form, drawn by one horse, occur.

**Nos. 8 *a* and *b*.** That these fragments fit together is fairly evident; but unfortunately the sides of the fracture, owing to the soft texture of the clay, have been considerably worn away, and thus the breaks, while following the same lines, do not coincide exactly. Still, the foot in the upper right-hand corner of *a* is the continuation of the leg of the figure in *b*. Aside from its peculiar technique, to which we have already called attention, its chief interest lies in the seeming irregularity. Portions of these fields are preserved, two of which are separated by the same incuse circles met with in Nos. 2, 3, 4, and 5. The rosette of *a* falls beneath the field of *b*, being used instead of an incuse circle, as we found in the case of the Lenormant plaque from Mycenae. It is impossible, however, to tell the general form of the relief, how many fields it contained, or what subject is represented. As in the case of Nos. 2 to 5, the connection between this and the metal reliefs is obvious.

The centaur, the chief figure of the relief, is represented with a horse's fore legs, plainly visible, though their lower part is missing. This type of a centaur with the fore legs of a horse is later than that with human fore legs.<sup>2</sup> When exactly the later type was introduced cannot be determined, there being no distinct dividing line between the two types, which

<sup>1</sup> Collignon, *Hist. de la Sculpture Grecque*, I, fig. 194.

<sup>2</sup> Roscher, in Roscher's *Lexicon*, II, p. 1076.

often appear side by side.<sup>1</sup> On archaic gems,<sup>2</sup> however, only the later type occurs. Evidently the two styles continued together for a considerable period. As far as can be judged from other monuments which illustrate the later type, we are justified in regarding our relief as one of the earliest examples of that type.

To restore the kneeling figure is impossible. It suggests faintly the 'Knielauf,' but that can hardly be the motive. The position of the legs resembles to a certain degree that of the figure on the metal relief from Olympia.<sup>3</sup> As no trace of a bow or arrow can be found on our figure, its reconstruction as an archer is impracticable. Apart from the carefulness of detail, the dress of the figure is a most interesting feature. The figure wears a broad belt, and above it the lines of the chiton are indicated by incisions in the clay. No trace of any lower garment can be discovered. Whether this, as well as the fact that the sex of the figure is not indicated, points to any intention on the part of the artist to denote a close-fitting under-garment is doubtful. Carelessness again is the probable explanation. This garb is paralleled by the figures on the Vaphio cups,<sup>4</sup> which wear the broad belt continued below the waist as a sort of breech-cloth, though the upper part of the body is left bare. The portion remaining of the third field is so small that we cannot determine what the figure was. It might be the rear portion of a bird, and the whole a figure of the Persian Artemis type.

While assigning an Hellenic origin to No. 8, we must nevertheless class it among the so-called Oriental Greek style, of which the Argive-Corinthian is a part. The incuse circles we have already discussed; the rosette is a favorite form of decoration all through the 'Corinthian' period, besides occurring on bronze reliefs.<sup>5</sup> The ornament above the centaur is charac-

<sup>1</sup> For example, on the Assos frieze, Clarke, *Investigations*, etc., pl. 15, 20. See also on a Cyrenean Vase, *Arch. Zeit.* 1881, pl. 11.

<sup>2</sup> *Arch. Zeit.* 1883, pl. 16, 16.

<sup>3</sup> *Olympia*, IV, pl. 40.

<sup>4</sup> 'Εφ. 'Αρχ. 1889, pl. 9.

<sup>5</sup> *J. II. S.* 1893, p. 246, fig. 18; *Olympia*, IV, pl. 37, 712.

teristic, and may be found on a Melian vase.<sup>1</sup> Here we have the use of the ornament in the field as an instance of the *horror vacui* so characteristic throughout the 'Corinthian' period, a feature rather lost sight of in the later art. We seem, therefore, justified in assigning this relief to the end of the seventh century, perhaps a little later. Earlier than the spread of the Oriental influence it cannot be.

**Nos. 9 and 10.** These fragments properly belong together, since both are complete and illustrate admirably the *pinax* form. This in itself would show their connection with the Corinthian *pinakes*<sup>2</sup> in Berlin, since the *pinax* does not seem to be used prior to this period. The lion on No. 9 is chiefly remarkable for the enormous size of his head in proportion to his body. From the absence of any ornaments in the field, as well as this peculiarity of head, which strongly resembles that of the lions on 'Early Attic' vases,<sup>3</sup> we should feel inclined to assign this plaque or *pinax* to a later stage of the Corinthian period, perhaps about the early part of the sixth century. No. 10, on the other hand, shows traces of Dipylon characteristics. In spite of the abrasion from which the relief has suffered, it is evident that two women are represented, but in a more advanced stage than is characteristic of the Dipylon period; the horses, however, show the feeling of Dipylon art. Nothing of the chariot is plain, except that the wheels are probably four-spoked, though even this cannot be decided. No. 10 is to be dated as later than the Dipylon period, but probably earlier than No. 6.

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<sup>1</sup> Conze, *Melische Vasen*, pl. 2.

<sup>2</sup> Furtwängler, *Vasensammlung*, I, p. 47.

<sup>3</sup> Böhlau, *Jahrbuch d. Inst.* 1887, pl. 4.



No. 1



No. 2



No. 3



No. 4



No. 5





No. 7



No. 6



No. 8 *a*



No. 8 *b*



No. 9



No. 10